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BUDDY RICH SWINGIN' NEW BIG BAND

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**THE MOST ELECTRIC NEW BIG BAND IN A DECADE PLAYS: SISTER SADIE · READY MIX
WEST SIDE STORY MEDLEY (OVERTURE, COOL, SOMETHING'S COMING, SOMEWHERE)
UP TIGHT · CRITIC'S CHOICE · BASICALLY BLUES · MY MAN'S GONE NOW · MORE SOUL**

RECORDED "LIVE"

AT THE CHEZ

HOLLYWOOD, CALIFORNIA



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PRINTED IN U.S.A.



FOR THEIR ENTHUSIASM OUR THANKS TO:

EDIE ADAMS / CHARLIE BARNET / MILTON BERLE / PETE CANDOLI / BENNY CARTER / JACK CARTER / MARIA COLE / JACKIE COOGAN / BOBBY DARIN / BULLETS DURGOM / DON ELLIOTT / ROCK HUDSON / QUINCY JONES / JERRY LESTER / HENRY MANCINI / JOHNNY MANDEL / DICK MARTIN / MARILYN MAXWELL / JAN MURRAY / BOB RUSSELL / ROSALIND RUSSELL / BOBBY RYDELL / TOM SMOTHERS

to live been, perhaps, a part of the scene for many years up a guy to hear a performance of great music. Thank you, Buddy, you made me happy. *Bob Russell*

Just the greatest second - Buddy Rich is a savant. *Jerry Lewis*

What B.R. does is impossible! - but he does it! *Benny Carter*

The greatest! The most exciting! *Bob Russell*

Buddy Rich does what seems technically impossible to do. The best way to describe the kind of excitement generated by Buddy and his new orchestra is simply to say that the audience gave him a standing ovation after each set. *Edie Adams*

Buddy knows, he feels he leaves nothing left to be desired - the complete. *Dennis Tun -*

There's only one Buddy Rich and that's him. *Jack Carter!*

Buddy Rich is the greatest and is in the band. *Clayton*

After 28 years, my admiration for Buddy as an artist is exceeded only by my respect for him as a trooper. *Audrey Sapp*

A giant step forward to a more musical and swinging future. *Harry Mancini*

The most exciting music sound I've heard - years back. *Richard*

It's Rich! Rich! and great music is back. *Milton Berle*

An experience! A happening! A once in a lifetime moment. *Bob*

Buddy, you're the all-time greatest! *John Murray*

After hearing the band I'm ready to get back on the bus - and hit the road. *One notes and all Pullato*

Having practically grown up while playing in several of Buddy's bands, I can only say I'm sorry to have missed this one. It's the best of them all. *Johnny Mandel*

I heard the band - it seems impossible to capture the sound except by BEING THERE AND FEELING IT! IT IS AN EXPERIENCE. *Tommy*

Buddy (and the band) is as great as he ever was - even better!! *Don Pezet*

From my lips to God's ears. Only the very best should happen to this great - great band. *Tommy*

Buddy Rich is the only musician who has complete command over his instrument. He is the greatest. *Dick Martin*

The greatest band I've ever heard. *Pete Candoli*

BUDDY RICH SWINGIN' NEW BIG BAND

Some months ago, I read an interview with a leading New York studio drummer, Grady Tate. He was discussing some of his contemporaries. There were complimentary comments on several, but only one stands out in my mind. "As for Buddy Rich," he said, "here is one drummer I would listen to under any conditions—in total darkness, all by himself, no orchestra, nothing. The man is just a phenomenon!" This tribute was characteristic of the respect in which Buddy Rich is held, not only by other percussionists but by every musician who has had the unique experience of working with him. Superlatives are thrown around so carelessly nowadays, especially in liner notes, that it may seem redundant to add my own. I will confine it to a single statement: Buddy Rich's mastery is so overwhelming that he has broken down my decades-long resentment of extended drum solos. There is no way of justifying the age-old complaint "Where's the melody?" when his infinite variety of shadings, coupled with almost unbelievable rhythmic complexity, speed and inspiration, can be considered virtually melodic in themselves. Buddy is the only surviving drummer of the swing era who has continued to progress, whose accents and beat and punctuations are as stimulating to the musicians of audiences of the late 1960's as was his prodigious teen-aged command back in the '30's. Of the others who headed the parade in those days, many are gone—Chick Webb, Dave Tough, Sid Catlett—while others have fallen into a rut and are content to let the parade pass them by. Curiously, Rich has not built this record of continuous accomplishment by advancing in a straight line. His career has been a curiously erratic one, marked by changes of direction and even by occasional unqualified threats never to play again. For the benefit of those who have only recently become aware of the Rich mystique, here are a few vital statistics: Joe Marsala's combo and Bunny Berigan's big band, 1938; Artie Shaw, '39; Tommy Dorsey, '39-42, '44-6 and '54-5; Marine Corps, '42-4; tours with Norman Granz's Jazz at the Philharmonic in the late '40's; Harry James '53-4, '57 and '61-6; also various brief interludes with Benny Carter's band; leading his own bop-oriented orchestra in the late 1940's; with a quartet featuring Charlie Ventura, with small groups of his own in the late '50's, and in night clubs and TV shows during the days when he became a solo personality, a Sinatra-inspired singer, occasional actor and even tap dancer (don't forget, he started work with Wilson & Rich, his parents' vaudeville act, when he was all of 18 months old). In April 1966, when Rich quit James, leaving the highest-paying sideman job in jazz to take another flyer at leading, during a period when everyone knew big bands were moribund, there were dire predictions. ("He'll be back with James within six months." "He can't start a band in Las Vegas—New York is the only place to make it.") A Rich reminder: they all laughed at Christopher Columbus. Asked how he could keep a band together at a time when musicians are more reluctant than ever to go on the road, he shrugged: "Listen, if they're happy with the music, I can keep the same personnel a hundred years. You can pay a guy five grand a week and if the music is boring he'll quit." Trim, dapper, as dynamically energetic as the kid who played with Dorsey, Rich is still in his 40's and bears himself with the zest of a kid in his early 20's. His band is geared to the times. To skeptics who point out that people don't dance to that kind of music these days, he answers: "We did two weeks on a dance job in Oakland and we killed them! Well dressed people—the whole age range, too." The dancing problem did not present itself at the Chez, where this album was recorded. In a happy irony, the Chez is a room formerly known as the Action, and under that name it was a teen-rockhouse. Buddy's band inaugurated the name and policy, for listeners only. The club is on Santa Monica Boulevard in Hollywood, but the room was jammed so tight that parking lot attendants were rumored to be depositing cars clear out to Beverly Hills. Somehow, there was a magic in the air throughout this engagement; it was as if musicians, studio composers, actors, comedians, agents,

relatives, friends and fans had banded together with one firm resolution in mind: big bands are so coming back, and this is the band that can prove it. Rich proved it beyond cavil, clear through an engagement that was extended from two to four weeks. Night after night, the room was jammed with celebrities, but it was not the typical Hollywood situation where the big shots go to be seen; they were actually listening. Standing ovations were a regular procedure. The band sounded better and better, settling into a groove of perfect cohesion. One night, Edie Adams, whose four years at Juilliard provided her with a pretty keen ear, bought out the whole room so that she could fill it with the kind of customers who, she felt, had to hear the band. Enough of the success story: back to the facts. *West Side Story*, the most widely received work of all the great charts in the Rich books, was arranged by Bill Reddie, house conductor at the Dunes Hotel in Las Vegas and writer of music for the shows there. A magnificent orchestral kaleidoscope, it includes solos by Jay Corre on tenor sax and Jim Trimble on trombone. Oliver Nelson, one of the great new jazz writers of the mid-1960's and the first hired by Buddy for this band, contributed two originals, *More Soul* and *Critic's Choice*, as well as the arrangement for *Up Tight*. Barry Zweig's guitar is heard on the first of these, John Bunch's piano on the second, and Corre's tenor on all three. Corre is not only the most impressive new hornman introduced in this band, but also an arranger of great promise; it was he who wrote the chart on Horace Silver's tune *Sister Sadie*. Three other writers are represented on the LP. Phil Wilson's charts for *Basically Blues* provide ample room for solos by Corre, John Bunch's piano, John Boice's trombone and Walter Battagello's trumpet. A lyrical, rich-toned trombonist, John Boice is heard in his own arrangement of *My Man's Gone Now* from *Porgy & Bess*, and the drive that is synonymous with a Bill Holman arrangement, provides *Readymix* with just the right mixture for John Bunch, Jay Corre and the alto of Gene Quill. Thanks to a superb recording job, the excitement that was a nightly event at the Chez is faithfully transmitted on these sides. The album represents the best of everything taped during three nights at the club. Perhaps the most symbolic incident illustrative of the enthusiasm generated by and within this band concerns the single personnel change that took place during the Chez run. When Buddy Rich opened at the club, Mike Waverley was a 23-year-old student at Los Angeles City College. As the band neared the end of its run, he was newly and happily ensconced in the bass trombone chair, ready to go out on his first name band road tour. I'm not trying to suggest that the Buddy Rich band is so great that it encourages college dropouts. It's just that I know exactly how Mike Waverley must have felt. If I had had the chance to hear this sound around me nightly, and if I could play enough bass trombone, I'd have taken the job myself. —Leonard Feather

When news reached me that Buddy Rich was, once again organizing a band, I found that I shrugged it off as another of his fancies for the moment. This was something that could not last. However, the band started working and as it created excitement, enthusiastic talk about it grew. My first opportunity to hear it was the opening night at the new Club Chez in Hollywood. I sat in front of it and thrilled to the dynamic spirit projected from the musicians ignited by Buddy's drumming. A well rehearsed organization with orchestrations that were fresh and new. They not only brought me, but the entire audience to its feet. As I listened, I studied Buddy's face for clues as to his personal attitude regarding the band and what they were playing. I am convinced that this band is NO EXPERIMENT for the moment. Rich IS SERIOUS! Buddy is playing better than ever and not only continues to be the phenomenon that he always has been but now leads a band worthy of his own artistic stature. This band happening at this time, will do much to add to the already growing interest in bands. —Stan Kenton

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|--|---|
| Side One | Side Two |
| READYMIX • BMI • 3:01 | SISTER SADIE • ASCAP • 2:59 |
| Solos: Gene Quill, alto; Jay Corre, tenor; John Bunch, piano | Solos: Jay Corre, tenor; Walter Battagello, trumpet |
| BASICALLY BLUES • BMI • 5:20 | MORE SOUL • BMI • 4:15 |
| Solos: Jay Corre, tenor; Walter Battagello, trumpet; John Boice, trombone; John Bunch, piano | Solos: Jay Corre, tenor; Barry Zweig, guitar |
| CRITIC'S CHOICE • BMI • 3:19 | WEST SIDE STORY MEDLEY • ASCAP • 10:45 |
| Solos: Jay Corre, tenor; John Bunch, piano | (OVERTURE, COOL, SOMETHING'S COMING, SOMEWHERE) |
| MY MAN'S GONE NOW • ASCAP • 2:50 | Solos: Jay Corre, tenor; Jim Trimble, trombone |
| Solo: John Boice, trombone | |
| UP TIGHT • BMI • 2:40 | |
| Solo: Jay Corre, tenor | |

Personnel: Robert Shew, John Sottile, Yoshito Murakami, Walter Battagello, trumpet; James Trimble, trombone; Johnny Boice, trombone; Dennis Allan Good, bass trombone; Mike Waverley, bass trombone; Daniel Quill, alto sax and clarinet; Peter Yellin, alto sax, clarinet and flute; Jay Corre, tenor sax, clarinet and flute; Martin Flax, tenor sax, clarinet and flute; Stephen Perlow, baritone sax and bass clarinet; John Bunch, piano; Barry Zweig, guitar; Carson Smith, bass.

Producer: RICHARD BOCK / Engineer: WALLY HEIDER / Art Direction: WOODY WOODWARD / Cover Photography: FRED SELIGO

SWINGIN' NEW BIG BAND

Buddy Rich

1. **READYMIX** 3:01
(Bill Holman) Jocelyn Music Co. BMI



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2. **BASICALLY BLUES** 5:20
(Phil Wilson) Lois Publ. Co. BMI
3. **CRITIC'S CHOICE** 3:19
(Oliver Nelson) Nosten Music BMI
4. **MY MAN'S GONE NOW** 2:50
(G. Gershwin-D. Heyward)
Gershwin Publ. Co. ASCAP
5. **UPTIGHT (Everything's Alright)** 2:40
(H. Cosby-S. Moy-S. Judkins)
Jobete Music Co., Inc. BMI

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Buddy Rich

1. SISTER SADIE 2:59
(Horace Silver) Ecaroh Music, Inc. ASCAP



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2. MORE SOUL 4:15
(O. Nelson-K. Curtis) Kilynn Music Pub. BMI
3. WEST SIDE STORY MEDLEY: 10:45
Overture-Cool
Something's Coming
Somewhere
(L. Bernstein-S. Sondheim)
G. Schirmer, Inc. ASCAP

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